

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS
HELD IN WASHINGTON, D. C., NOVEMBER 17, 1939.

The fourth meeting of the Commission of Fine Arts during the fiscal year 1940 was held in its office in the Interior Department Building on Friday, November 17, 1939. The following members were present:

Mr. Clarke, Chairman,
Mr. Borie,
Mr. Shepley,
Mr. Lamb,
Mr. Manslip,
also W. F. Guemmerer,

Secretary and Administrative Officer.

The meeting was called to order at 8:50 a. m.

1. APPROVAL OF MINUTES OF PREVIOUS MEETING: The minutes of the meeting held October 20, were approved.

2. PAN AMERICAN ADMINISTRATION BUILDING: Mr. Clarke called attention to a letter received from the President of the United States (Exhibit A) with regard to the matter of the Pan American Administration Building, for which the Carnegie Corporation made \$350,000 available, and which is to be withdrawn by the corporation unless the building is erected in the near future. A meeting was called at the office of the Secretary of the Interior on October 30, at which time the subject was discussed but no unanimous decision was reached. Mr. Clarke said he represented the views of the Commission of Fine Arts in this matter, namely, that there should be no objection to a building being in front of the Interior Department Building. The Secretary of the Interior was opposed to this and indicated he would be willing to allow Dr. Rowe space in the new Interior Department Building. Dr. Rowe has expressed his need for additional office space but stated it would not be advisable for the Pan American to take space in a Government office building. Dr. Rowe further said that he has spent about

\$40,000 on a tunnel to connect the old building with the new but hesitates to proceed with the project without specific directions to go ahead.

The Commission discussed the subject, reviewing reasons why there should be no objection to a building in front of the new Interior Building and pointed out that the Administration Building completes the group of five on Constitution Avenue that form a frame for the Lincoln Memorial. To leave the great open space between the Public Health Building and the Pan American Building vacant creates a big hole. Furthermore Congress has authorized the erection of the building on the triangle and the Commission felt that in the circumstances Dr. Rowe would be justified in going ahead with the project. The idea heretofore suggested that the Administration Building be built across 18th Street was again disapproved. It was pointed out that the closing of 18th Street between C Street and Constitution Avenue would create a bad traffic situation and that it would also cost the District Government \$100,000 to make the change.

Mr. Clarke said that it had occurred to him that a plaza might be created immediately in front of the new Interior Building and the triangle that has been authorized for the Pan American Administration Building and that the Secretary of the Interior has indicated he would like to see a monument to an Indian erected there. This is to be given further consideration. Mr. Clarke also stated that he had had a talk with Dr. Rowe last evening and that he expressed a desire to have a memorandum from the Commission of Fine Arts setting forth in a summary the considerations of the Commission pertaining to this matter. Dr. Rowe desires this memorandum for use during a conference with the Secretary of State. The Commission authorized the Chairman to give this information to Dr. Rowe. (Exhibits A-1 and A-2)

3. SHIPSTEAD-LUCE ACT SUBMISSIONS:

a. Alteration of Building at 125 B Street, S. E., Opposite Library of Congress: Plans for altering the building were received from the Inspector of Buildings and received the attention of the Commission. The architect members of the Commission inspected the drawings and decided that the black porcelain enamel suggested for the front of the building should be omitted and that brick to match the rest of the building be used so as to give the facade a uniform texture.

b. Bulletin Box at 1701 E Street: The Commission inspected a sketch for a bulletin box proposed for erection at 19th and E Streets, N. W. The design was disapproved. The Commission requested that working drawings be submitted for a simpler design indicating also the material to be used in its construction.

4. OSCAR STRAUS MEMORIAL: Revised designs for the Oscar Straus Memorial were received from Mr. Otto Eggers with letter as follows:

October 18, 1939.

Dear Mr. Caemmerer:

In answer to your request we are submitting for the consideration of the Commission a rough scheme for a revision to the Oscar Straus Memorial Fountain on the Great Plaza in Washington, D. C.

You will recall that the scheme originally designed was only possible if the Great Plaza was carried out simultaneously. A most unsatisfactory situation would prevail if for several years to come the principal part of the memorial was at the bottom of an excavation, and the Straus Memorial Committee quite properly refused to consider such an arrangement.

The problem as we see it is to provide a design which will be attractive and dignified not only in the ultimate development of the plaza but also for the indefinite period before the final scheme is consummated. There has not been time to develop the actual design of the fountain to a point where criticism of its features may be made. We felt it more important to put before you our proposals for a plan adaptable to both present and future conditions.

Sketch #1 shows the plan of the memorial as it would be built under the present conditions. It would be visible only from the Fourteenth Street side, and at the east side would be a scheme of planting which would completely screen out the car parking area.

Sketch #2 shows the final development as it would appear when the great plaza has been completed. The planting is removed, and when the excavation for the depressed area is complete a flight of steps is to be built along the east side of the terrace.

Sketch #3 shows an elevation from Fourteenth Street as it would appear under the conditions shown in Sketch #1. A carefully considered design of the fountain has not been attempted until the general parti has been considered satisfactory.

Yours very truly,
(Signed) O. P. Eggers.

The designs were referred to Mr. Manship for comment and he sent the following report:

November 7th, 1939.

Dear Gil,

In response to your request for comment on the revised design of the Oscar Straus Memorial, I should like to say, in the first place, that it seems to be entirely of an architectural composition, therefore the architect members of the Commission will want to review it.

I say this jokingly and critically, because I believe that, with the vast expanse of architecture about it, this fountain should be a relief to, rather than an echo of, the monotonous background.

The design appears to me to have received no thoughtful consideration. To put a spool in the centre of a circular pool does not show much imagination. For my part, I should like to see the central element of this fountain - if it must be a circular pool - a purely sculptural group. Let us not approve of anything as banal as that shown in the present design.

Sincerely yours,
(Signed) Paul Manship.

The Commission agreed with Mr. Manship that the design was not satisfactory and it was therefore disapproved. Mr. Manship said that Mr. Eggers might have

indicated one of the sculptural groups Mr. Weinman has designed and use this as a central motif of the memorial. The Commission decided that the Chairman should arrange for a committee meeting in New York attended by him, Mr. Eggers, and Mr. Lamb, for further consideration of the matter with a view to preparing a design that would be more interesting and attractive.

5. H. R. 7568: Consideration was given to the following draft of letter proposed at the meeting of the Commission on October 20, for reply to Congressman Lanham (the letter was subject to any further changes):

My dear Congressman Lanham:

The Commission of Fine Arts at their meeting on November 17, 1939, had under consideration H. R. 7568, a bill "Providing for Alternate Structural Designs".

The Commission of Fine Arts have gone into this matter with great care and are impressed with the fact that the procedure suggested in the bill providing for alternate structural designs is very complicated and probably could never be worked out satisfactorily with the intent that the author of the bill contemplated. There is no halfway mark in this matter; either a building is designed by the Government or it must be designed by a private architect.

For the Commission of Fine Arts:

The Commission were unanimous in their opinion that it would lead to a great deal of trouble to allow this legislation to be adopted. The draft was further amended and a report was sent to Congressman Lanham. (Exhibit B)

6. THE MARCONI MEMORIAL: The following letter was received from the Marconi Memorial Association, submitting samples of Stony Creek Granite which they propose to use for the memorial:

November 2nd, 1939.

Gentlemen:

This will serve to introduce Mr. Richard Murphy of the Stony Creek Memorial Corp. who has submitted the low bid for the construction of the above memorial.

He is desirous of submitting to you samples of Mount Coral Granite from the Stony Creek Granite area to be used in the construction of the Memorial. This granite meets with the approval of the Marconi Memorial Committee, but before awarding the contract we would appreciate your approval of the above mentioned granite.

Assuring you again of our appreciation in the above matter, we are,

Very respectfully yours,
MARCONI MEMORIAL FOUNDATION INC.
By: S. Samuel Di Falco, Secretary.

Also the following letter was received from Attilio Piccirilli, which was read by the Chairman:

Gentlemen:

This will serve to advise your Commission that the granite to be furnished for the Marconi Monument by the Stone Creek Memorial Corp. called "Mount Coral Granite" meets with the full approval of myself and Mr. Freedlander, the architect.

This granite is from the same geologic area as the so-called Stony Creek Granite, and possesses the same good characteristics.

Salutation from
Attilio Piccirilli.

Thereupon attention was called to a copy of a letter received from the J. F. Manning Company (Exhibit C) stating that there are two Stony Creek quarries--an old and a new quarry and criticizing the stone from the new quarry. Mr. Manship said he saw Mr. Piccirilli a few days ago concerning this matter and was informed that there is no difference in the stone from these two quarries. They are about one-half mile apart and the difference in price of stone is due to the fact that the old quarry is very deep and therefore it costs more to get stone from it than from the new one. The Commission thereupon decided to accept the recommendation of the sculptor and the architect of the Marconi Memorial in this matter and approved the use of Mt. Coral Stony Creek granite in accordance with the sample submitted. The Commission decided that

the sculptor could choose either honed or polished granite for the pedestal. A report was sent to the Marconi Memorial Association. (Exhibit C-1)

At noon, Mr. Donald Kline, landscape architect of the National Park Service, discussed with the Commission certain questions relating to the location of the memorial in the proposed reservation at 16th and Harvard Streets. Mr. Kline said the National Park Service would be required to make alterations in the reservation in connection with the placement of the memorial, and a landscape plan should be agreed to before construction work is begun. In the discussion it was pointed out that the suggestion that the memorial should face south need not necessarily be followed since it seemed the memorial would get good light also if it would face east.

Mr. Kline will give the design further study and will also look into the matter of public utilities that may have to be relocated in the reservation. Surface changes will involve rearrangement of sidewalks and relocation of benches.

7. SPANISH AMERICAN WAR MEMORIAL: The National Park Service represented by the Director, A. E. Cammerer, and Mr. Thomas C. Vint, Chief Architect, submitted a design for the Spanish American War Memorial at Tampa, Florida, by Mr. Leo Elliott, Architect, and Mr. A. D. Taylor, landscape architect, who were also present. Mr. Taylor explained his scheme for the memorial park on Davis Island, which showed the museum building at the head of a mall. Adjacent to it on one side is the Tampa Airport and on the other side a parking area and a lagoon. Mr. Taylor said the State of Florida has appropriated money for the project and will see to its completion and then it will be turned over to the National Park Service for maintenance. In connection with the project there is to be a Cuban Memorial erected at the end of a cross axis. Mr. Clarke asked concerning the parking area and Mr. Taylor said the only place for parking is

this development is on the right hand side of the mall where there is room for 250-300 cars. The museum building is to stand at the head of the mall with a pool in front of it. Palm trees will line the mall. Mr. Carreras said the museum building marks the place where the Cubans and their friends met on the island prior to the beginning of the Spanish American War and this was where they cached their supplies.

The design for the museum building was explained by Mr. Elliott, who stated that it is to be a building 318 feet in length and to be built of native limestone (Florida sandstone). A sample of the stone, submitted by Mr. Elliott, is white and resembles conchine. The building was designed in modern Spanish architecture with a court. Mr. Elliott said they wanted to have a storeroom under the court. The Commission objected to this and advised that there should be no excavation under it and that a storage building should be constructed in the service group where surplus war relics might be stored.

Mr. Lamb considered the design one for a cold climate and said that it should be studied so that there will be more shadows on the building from planting. The Commission suggested a covered arcade to connect the two wings of the building on the court level, from which arcade views over the bay may be obtained. The museum is to stand on a terrace properly graded and will be two stories in height.

Mr. Elliott explained the floor plans. The ground plan showed an auditorium, cafeteria, storage room, public rooms, and office space, also ballroom. The matter of lighting was discussed. Mr. Elliott said it is proposed to use artificial lighting throughout in accordance with modern methods of museum building. Mr. Paris, who served in the Spanish-American War, expressed interest in the memorial and said that he objected to the scheme of anti-

ficial lighting in as early a climate as that of Florida. He said the electric lights would make the building extremely hot. Mr. Elliott replied that the building is to be cooled by air conditioning and that considerable artificial lighting will be needed in connection with numerous dioramas which are to be installed to show historical scenes. However, Mr. Elliott said he would give the question of lighting further study. Mr. Elliott called attention to a scheme for sculptured State Seals on the building. Mr. Borie advised against the use of State Seals, stating that only the Maryland Seal lends itself to production of a sculptured design. It was thought the names of the States carved in the stone should be sufficient. Mr. Manship called attention to the large wall spaces that could be used as a background for sculpture and also for mosaic decorations.

Mr. Elliott was asked concerning the cost of the project. He said both he and Mr. Taylor believe that the cost cannot be determined as yet, as it was desired first to have the approval of these preliminary plans by the Commission of Fine Arts.

The Commission thereupon gave preliminary approval to the landscape plan, subject to possible moving of the circular fountain to the end of the wall and nearer the entrance and preparation of studies with a view toward making the slope more interesting, simplifying the entrance by removing the island, and providing a solid parapet wall along a wall at the water's edge.

The design for the museum building was not approved. The use of local stone was approved in accordance with the sample submitted. It was understood that the changes recommended will be embodied in final detailed plans submitted to the Commission at a future meeting. A report was sent to the National Park Service. (Exhibit D)

8. MURAL PAINTINGS FOR THE INTERIOR DEPARTMENT BUILDING: Under date of November 17, 1939, designs were submitted by Mr. Edward B. Rowan, Assistant Superintendent of the Section of Fine Arts, Public Works Agency, with letter as follows:

Dear Mr. Clarke:

Attached herewith are two designs for murals by Mr. Gifford Beal for the lobby, fifth floor, south, new Department of the Interior Building. These are to be placed in the hall south of the elevator banks in the spaces adjacent to the cross lobby running east and west.

It will be appreciated if the comments and advice of the Commission are given to this office on the work in question.

Cordially yours,
Edward B. Rowan.

The Commission inspected the designs, one of them portrayed a tropical scene in Hawaii and the other an arctic scene in Alaska.

The Commission were highly pleased with them and the statement was made that these are the best that have been submitted by the Section of Fine Arts for a number of years. A report of approval was sent to Mr. Rowan. (Exhibit E)

9. FENCE FOR THE FREER GALLERY OF ART: The Commission discussed the question of a fence for the Freer Gallery of Art, to which Mr. Lodge had called attention at the Commission meeting on October 20. Mr. Platt's design for a seven-foot fence was inspected. Mr. Clarke referred to a decision of the Commission made in 1932 when it was decided that a seven-foot fence would be too high and that it would be better to have a low fence two feet six inches high with possibly a four-foot wide hedge adjacent to it. After discussion it was decided that the iron fence should be no more than four feet high with three or four prongs at the top of each picket and that Mr. Lodge should secure a revised design accordingly.

The matter was further discussed with Mr. Lodge in the afternoon, at which time these recommendations of the Commission were brought to his attention. It was thought best to omit the fence from the Mall side of the building. A report was sent to Mr. Lodge. (Exhibit F)

10. NATIONAL GUARD ARMORY: Colonel David McCoach, accompanied by Captain J. L. Persons and Mr. Nathan C. Wyeth, Municipal Architect, were present to confer with the Commission concerning exterior material for the National Guard Armory. Colonel McCoach said the letter from the Commission of Fine Arts on November 1, sent pursuant to the Commission meeting on October 20, recommended either limestone or granite or glazed brick and that this left the Commissioners of the District of Columbia in doubt as to what kind of material they should use. Colonel McCoach stated that there would be no objection on the part of the District Commissioners to using limestone since it was found that the additional cost would be only \$10,000 to \$15,000.

Mr. Shepley spoke for the Commission, saying: "We were influenced by the amount of the appropriation, \$2,750,000, and then by the design. We would like to have it light in color. It is on one of the main points of the axis of Washington. We should be unwilling to have the armory in red brick. It would result in a building unworthy for a point on the axis of the Plan of Washington, so we suggested it be built of glazed brick that is comparable to granite. The question of whether we should really want to see it built out of limestone in preference to glazed brick was not thoroughly covered. Some of us felt that if you could get a beautiful and a rich brick it would cost the same as limestone."

Mr. Lamb said: "I think it is a question of more than just this one building. What you build it out of today you have got to use in the future--and what are you going to build--sports buildings. It isn't a great monumental group such as the Mall and yet I agree with Mr. Shepley that the use of a light material at the far end of East Capitol Street is very well considered. I personally feel that the use of limestone would set the key to that whole group. While it might be used in an armory, it would be questionable in any other building that will be put up there, particularly the stadium."

Mr. Clarke said: "I would personally be loath to force the District to use a limestone which will really commit somebody to building the exterior of a stadium out of limestone--that does not seem to be justifiable. However, it seems to me that there are certain fundamentals more important than that; the building will be along East Capitol Street."

Mr. Wyeth said: "The citizens want it in limestone and we find that for a difference of \$8,000 we could get limestone. I verified these figures. This is based on square foot brick and faced with four-inch limestone veneer--no cornices nor columns." Mr. Marship said: "There is something handsome about a limestone building--the light color is agreeable--a brick building always looks cheap. It suggests apartment house structure and it does not suggest the kind of thing that has in mind. I would like the more dignified material. Isn't it better to commit ourselves to something good rather than something cheap." Mr. Wyeth said: "I really think the citizens should have a voice in it because they are the taxpayers and they are interested in their own building. It was mentioned that it is impossible to think of sculpture in front of a brick building. Mr. Marship felt it would not do. Mr. Lamb said to Mr. Wyeth: "As long as you want the limestone I would be for it in that building but the



doubt in my mind is whether we are not committing the District to something which they cannot carry out. When you consider a stadium in limestone, the headhouse might be in limestone and the retaining walls in brick." Mr. Clarke agreed that he could visualize a headhouse of a stadium built of limestone and the rest in brick. He added: "None of us know what is going to happen to East Capitol Street. Years ago when East Capitol Street was planned, officers in the Planning Commission talked of having each state represented with a separate building on that street--there are other things talked of now; if they should put two rows of marble buildings there, we should be a lot safer in limestone than brick. In order to prevent the overconstruction of the northwest area we have got to build there and I think it was previously intended that the Capital City should expand east instead of west." Mr. "Yeth" said that if that does become an Avenue of States, and the states feel the buildings should be of stone or marble, they will take a certain amount of pride in them and considering the future it would be the safer thing to do to use limestone for the armory.

The Commission thereupon concurred in the recommendation of the officials of the District of Columbia Government present that limestone be used for the Armory. A report was sent to the District Commissioners accordingly. (Exhibit 7)

11. MERIDIAN HILL PARK: Mr. Peaslee said that yesterday afternoon he and Mr. Barie and Mr. Laship made a thorough inspection of Meridian Hill Park and have agreed on certain improvements that have to be made concerning the sculpture for the park and also changes in the landscape. These included a recommendation for relocation of the Joan of Arc Statue in the part of the west end of the south terrace facing Sixteenth Street. Mr. Peaslee read a memorandum which he had prepared, which was attended by the Commission in 3 last instances.

and approved. A report was sent to the National Park Service, including a copy of the memorandum. (Exhibit I)

12. LAFAYETTE BUILDING: A model for the Lafayette Building at Vermont Avenue and H Streets was submitted by A. R. Clas Associates and inspected by the Commission. Details of the model were explained by Mr. Clas, who stated that the recommendations of the Commission of Fine Arts concerning the use of bronze in the first two floors and the steel painted to match the bronze had been adopted. The Commission approved the model. Mr. Clas also said that limestone would be used for the exterior of the building.

13. FREER GALLERY OF ART PURCHASES: The Commission visited the Freer Gallery of Art in the afternoon and inspected with interest a number of objects of art which Mr. Lodge proposed for purchase. The Commission were particularly impressed by a beautiful bronze ceremonial vessel of the Chou dynasty (1200-1300 B.C.) which Mr. Lodge said was unearthed only recently. The Commission approved the purchase of these works of art. (Exhibit I)

14. EXHIBITION AT THE CORCORAN GALLERY OF ART: The Commission inspected an exhibition of painting and sculpture in the afternoon at the Corcoran Gallery of Art, arranged by Mr. Edward Bruce, Chief of the Section of Fine Arts, Public Works Agency. The Commission were impressed by the exhibition. It was noted that Mr. Bruce had exhibited quite a number of designs concerning which the Commission had given advice during the past four or five years. A letter of appreciation was sent to Mr. Bruce. (Exhibit J; see also J-1)

15. JOHN MARSHALL STATUE: The Commission inspected a full sized solar print of the Statue of John Marshall, which the Secretary had secured and which was mounted on a frame in the marble entrance of the U. S. Supreme Court Building. The full sized solar print showed the statue of John Marshall to have

a total height of 13'5". The pedestal measures 8'3" by 5'7" and 7'4" in height (which was reduced one foot in the enlargement). Mr. Clarke, Mr. Eddie and Mr. Shepley and Mr. Marship were present during the inspection and were pleased with the photographic enlargement. Justice Stone and Justice Roberts joined the Commission and they also expressed interest in it. The Commission conferred likewise with David Lynn, Architect of the Capitol, and Mr. Horace D. Rouzer, Assistant Architect of the Capitol, who were present. They reported that it would cost approximately \$3,500 to move the statue of John Marshall from the west side of the Capitol Building into the Supreme Court Building and strengthen the floor and also make slight repairs which the monument needs.

Mr. Marship expressed himself as being very desirous of seeing the monument placed in the Supreme Court Building. He said that the statue is a historic work of art that should be preserved. The Carrara marble panels are extremely interesting and unless they are protected from the weather they will be gone in another ten years.

The solar print showed that the statue would be of proper proportion in relation to the hall. The Commission decided to send a report of approval for placing the statue in the Supreme Court Building to Senator Bailey and Congressman Keller, Chairmen of the Senate and House Committees on the Library respectively. (Exhibit K)

16. BRONZE PLAQUE OF JUSTICE GRAY: The Commission inspected a bronze plaque of Justice Gray by Augustus Saint-Gaudens, that had been hung in a conference room of the Supreme Court Building. The plaque had been placed in a frame that was painted to match the wall panel. The Commission thought the plaque had been well placed, but concurred in the suggestion of Mr. Marship that an electric bulb be affixed near the ceiling so that it will throw a light on the plaque. Mr. Marship recommended to Mr. Vagstad, Marshal of the Supreme

Court, that Rudolph Wendel, artistic lighting expert, 730 Fifth Avenue, New York, N. Y., be consulted in this matter.

17. SCULPTURE FOR THE FEDERAL TRADE COMMISSION BUILDING: On November 17th Mr. Edward Bruce, Chief of the Section of Painting and Sculpture, Federal Works Agency, submitted photographs of models received from Michael Lantz for the two sculptural groups to flank the head of the Federal Trade Commission (Apex) Building. The photographs were given to Mr. Manship for comment and report, as follows:

I have looked over the photographs of the quarter-full size models of the two sculptured groups by Michael Lantz for the Federal Trade Commission Building, in Washington, and find that he has very well maintained the proportions and the spirit of the early sketches. The groups give a feeling of power. My principal criticism would be of the interpretation of detail. I do not think that he understands very well the anatomy of either the horse or the man, and recommend that in carrying out his models at half-full size he put less emphasis upon muscular detail. I have somewhat the impression that, in striving to make forms express power, he has rather made them bulky and pretentious.

The position for which these works are destined is of such importance that Mr. Lantz should be given every encouragement in carrying out the task, and all the time necessary for him to make his studies thorough.

The Commission concurred in Mr. Manship's report and Mr. Bruce was informed accordingly. (Exhibit L)

The Commission adjourned at 3:15 p. m.

THE WHITE HOUSE
WASHINGTON

October 20, 1939

My dear Mr. Clarke:

As you are aware the Carnegie Corporation some years ago placed at the disposal of the Pan American Union the sum of six hundred and fifty thousand dollars (\$650,000) for the erection of an additional building which would give to the Pan American Union the office space which it requires. The Congress of the United States by Joint Resolution allotted to the Pan American Union the plot of ground bounded by 18th Street, Constitution Avenue, 19th Street and Virginia Avenue.

Objections to the erection of the annex on this plot were raised and objections were likewise raised to the erection of the building on other sites. Because of these objections, the construction of the annex has been inordinately delayed.

Both by reason of the pressing need of the Pan American Union and the fact that further delay will probably

The Honorable
Gilmore D. Clarke,
Chairman, The Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

lead to the revocation of the grant by the Carnegie Corporation, I consider it of the utmost importance that this problem be solved immediately. I am, therefore, designating a committee composed of representatives of the departments or agencies most directly concerned with this question, and I request that you accept membership on this committee.

The membership of the committee will be as follows:

1. Department of the Interior - Secretary of the Interior.
2. The Pan American Union - Director General of the Union.
3. The Commissioners of the District of Columbia - Hon. Melvin C. Hazen.
4. The National Capital Park and Planning Commission - Chairman of the Commission, Hon. Frederic A. Delano.
5. Commission of Fine Arts - Chairman of the Commission, Hon. Gilmore D. Clarke.

I particularly request that the committee render to me in the briefest possible period a unanimous recommendation as to the site for the proposed annex.

Believe me

Yours very sincerely,

A handwritten signature in cursive script, likely of Franklin D. Roosevelt, written in dark ink.

C O P Y

November 20, 1939.

Dr. L. S. Rowe, Director General,
Pan American Union,
Washington, D. C.

My dear Dr. Rowe:

The problem of determining a location for the proposed Administration Building for the Pan American Union has been the subject of discussion by the Commission of Fine Arts since 1930. Many different schemes have been proposed, but after long and deliberate study the Commission of Fine Arts have arrived unanimously at the conclusion that the building be constructed in Square 147 south of Virginia Avenue between 18th and 19th Streets on the axis of the South Interior Building.

Many factors have been taken into consideration. The Commission feel that no alternate scheme, advanced so far, meets the aesthetic and practical requirements as well as the site authorized by the Congress. The proposed Administration Building must be close to the present plant of the Pan American Union and the site referred to, in the judgment of this Commission, is the only site available. To crowd another building of required size on the grounds of the existing Pan American Union would destroy the setting of one of the finest structures in the Capital City. The garden and garden house west of the Union is notable among formal gardens in America and should, under no circumstances, be encumbered by the addition of a large structure in close juxtaposition to it, which would destroy the scale and importance of this composition. Over the years this garden has taken on great importance not only in the United States, but among people in all parts of the world. The value of this fine garden and its setting is necessary to the increasingly important work of the Pan American Union.

The site for the Administration Building on Constitution Avenue between 18th and 19th Streets gives added importance to the work of the Union without in any way interfering with the importance of the setting of any other building. The new building of the Union will complete the related composition of a row of small structures along Constitution Avenue for many years contemplated by the Commission of Fine Arts. The omission of this structure will only serve to create a wide gap in the continuity of the desirable structural enframing along the north side of Constitution Avenue.

The new buildings of the War Department will be located north of Constitution Avenue behind, if you please, the row of relatively small

EXHIBIT A-1

but widely spaced buildings to the south fronting upon Constitution Avenue. It would seem reasonable and perfectly proper to the Commission of Fine Arts if the Administration Building of the Pan American Union were to be placed along Constitution Avenue south of the South Interior Building.

In the judgment of the Commission of Fine Arts, the setting of the Interior Building would actually be enhanced and would assume at least as great a degree of importance that it now enjoys. The Commission does not agree that the Interior Building would be masked or to a marked degree hidden by the proposed new Pan American building.

It seems to the Commission of Fine Arts that the views of the Secretary of Interior with respect to a monument to the American Indian may be carried out in conjunction with the development of an important plaza between the South Interior Building and the proposed new Administration Building of the Union. In fact this added embellishment, in a large part sculptural, would add greatly to the importance of this part of the City.

With cordial best wishes, I am

Sincerely yours,
(Signed) Gilmore D. Clarke,
Chairman.

GDC/MVL

November 23, 1930.

My dear Dr. Rowe:

Since writing you under date of November 20 it occurred to me that a resume of the action taken by the Commission of Fine Arts with respect to the proposed Pan American Administration Building would be useful in the circumstances. The Commission of Fine Arts, at their meeting on November 17, 1930, reaffirmed former action with respect to locating the Pan American Administration Building on the triangle along Constitution Avenue between Eighteenth and Nineteenth Streets, as authorized by the Act of Congress approved December 23, 1920.

For the past several years the Commission of Fine Arts had the Pan American Administration Building in view as the fifth white marble building to complete a frame for the Lincoln Memorial. It has required patience in watching for opportunities and consistency in maintaining standards to bring about the desired result, thus to complete the setting for one of the world's great memorials.

The site provided by Congress for the Pan American Administration Building seems to the Commission of Fine Arts an appropriate one; it will occupy a position adjacent to the Pan American Building and its gardens, which is one of the greatest outdoor attractions of Washington.

While the new Interior Department Building was under construction, the Commission of Fine Arts heard informally of a possible objection to the erection of the Pan American Administration building at the site authorized by Congress. However, at a meeting held on February 23, 1935, the Commission were informed that Secretary Ickes had withdrawn his objection to the erection of the building in the triangle between Eighteenth and Nineteenth Streets and Constitution Avenue, since he had learned that it would be a rather small structure, that automobiles would not be parked in the triangle, and that the building would not be enlarged at a later date. The Commission of Fine Arts and the Pan American Union acquiesced in these matters.

Thereupon the Commission received a copy of your letter of December 12, 1935, addressed to Secretary Ickes setting forth the needs of the proposed building and stating: "A total of \$39,932.50 has been expended by the Pan American Union in the preparation of plans and the construction of a tunnel connecting the present building with the new building site. Owing to the repaving of Virginia Avenue, the District authorities required us to construct the tunnel without delay."

Your letter further stated:

"Our architect informs us that it is not possible to construct a building adequate for our needs on the present grounds of the Pan American Union,

"In view of these circumstances, I am instructed to inform you that the Building Committee of the Governing Board of the Pan American Union deems it necessary to proceed on the basis of the agreement reached with you as communicated to the Committee by Mr. Delano."

Your letter received consideration at a meeting held December 30, 1935, and the Commission of Fine Arts approved your statement, above quoted to the effect that you desired to proceed with the construction of the building. A suggestion made to place the building upon the bed of Eighteenth Street was disapproved.

The Commission of Fine Arts felt that the principal objection to the erection of the Pan American Administration Building in front of the new Interior Department Building came from the architect of that building, Waddy B. Wood. This appears to be confirmed by the letter which Mr. Wood addressed to the National Capital Park and Planning Commission on January 31, 1936, a copy of which is enclosed. Objections made by him that Dr. Cret's building is too high and off axis have since been adjusted, as may be seen on the enclosed prints and copy of Plan K.

At a joint meeting of the National Capital Park and Planning Commission and the Commission of Fine Arts on January 31st, it was agreed that Mr. Delano would inform the President to the effect that it was the opinion of the Commissions that the plan for locating the Pan American Administration Building on the triangle between Eighteenth and Nineteenth Streets and Constitution Avenue should be carried out and that no radical change would be advisable.

Since then the discussions have pertained largely to legislation introduced in Congress, at the suggestion of Secretary Ickes, having in view the closing of Eighteenth Street between C Street and Constitution Avenue, and erecting the Pan American Administration Building in that location, a scheme which both Commissions disapproved. Likewise, the District of Columbia authorities disapproved this location due to the fact that it would create a serious traffic congestion and involve an expense to the District of Columbia of \$100,000.

Hearings were held before the House Committee on Public Buildings and Grounds on H. R. 12472, introduced April 27, 1936, with which you are familiar. Congress did not enact the legislation. The Bill was thereupon reintroduced (in the Seventy-fifth Congress) as H. R. 1656, on January 5, 1937. Again the legislation was not enacted by Congress. The Commission of Fine Arts stated in its report on the Bill, dated March 30, 1937, to the Chairman of the Committee on Public Buildings and Grounds, House of Representatives:

"The Commission of Fine Arts are of the opinion that for sufficient traffic reasons Eighteenth Street should continue without interruption to Constitution Avenue. The intrusion of

any building into this important street would in itself break up the deliberately designed plan for the grouping of buildings and gardens of high class along Constitution Avenue west of Seventeenth Street, as already developed with four out of a possible five buildings.

"This Commission believe that the completion of this group of buildings as planned is of paramount importance to civic good order and the highest possible treatment of this area."

There the matter stands so far as the Commission of Fine Arts is concerned.

In my letter to you of November 20th, I called attention to the views of the Secretary of the Interior with respect to a monument to the American Indian that may be carried out in conjunction with the development of an important plaza between the South Interior Department Building and the proposed Pan American Administration Building. The Commission of Fine Arts would favor this and will be pleased to confer with the National Capital Park and Planning Commission concerning this suggestion.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Gilmore D. Clarke,
Chairman.

Dr. L. S. Rowe,
Director General,
Pan American Union,
Washington, D. C.

C O P Y

November 21, 1939.

My dear Congressman Lanham:

The Commission of Fine Arts at their meeting on November 17, 1939, had under consideration H. R. 7568, a bill "Providing for Alternate Structural Designs".

The Commission have gone into this matter with great care and are impressed with the fact that the procedure suggested in the bill providing for alternate structural designs is complicated and impracticable. In the opinion of the Commission the provisions of this bill could not be carried out satisfactorily.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Hon. Fritz G. Lanham,
Chairman,
Committee on Public Buildings
and Grounds,
House of Representatives,
Washington, D. C.

EXHIBIT B

THE J. F. MANNING COMPANY, INC.
MEMORIAL STUDIOS
1728 CONNECTICUT AVENUE NORTHWEST
WASHINGTON, D. C.

Oct. 31, 1939

Di Falco, Field & Digiovanna,
270 Broadway,
New York, N.Y.

Attention: Mr. S. Samuel Di Falco
Re: - Marconi Memorial

Gentlemen:

A short time ago we had occasion to be in New York in litigation with the J. C. Dodds Studios, Inc. of New York over their inability to furnish Stony Creek granite for a memorial pedestal erected in this city a year ago. They had contracted with us for Stony Creek granite and attempted to substitute a granite now being quarried by their Company and is not Stony Creek granite which the Court so upheld. After being awarded a judgment we met Mr. Murphy outside the Court where he informed us that he had been offered the contract for the Marconi Memorial. This leads us to believe that any difference in price is likely to be due to estimates on entirely different materials, as Mr. Earle C. Dodds, the owner and sole quarrier of Stony Creek granite, assures us that he has not been requested for a price from anybody but ourselves.

It is quite possible that you have been misled by the similarity of the names of the two very different Companies and that you have not investigated the difference. The J. C. Dodds Memorial Studios Inc. cannot furnish you Stony Creek granite and any quotation by them must be based on their material from their own quarry and which is in no way equal to Stony Creek granite in our opinion.

Mr. Murphy has offered us 600 feet of stone from his quarry, which we have refused, in settlement of an approximate \$400.00 judgment which would place his cost of rough stock at about 75¢ a cubic foot as compared with prices of such materials as Barre, Milford Pink, Stony Creek and other selected monumental stocks which range from \$4.00 to \$5.00 per cubic foot.

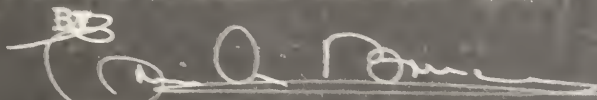
We appreciate that you are anxious and interested in saving your clients any unnecessary costs, but we do not feel that it would be fair to them to substitute a material that is untried as against a well known material

such as Stony Creek that has been on the market for
seventy five years and has proven itself one of the
best monumental materials.

Yours very cordially,

THE J. F. MANNING COMPANY INC.

BY

A handwritten signature in cursive script, appearing to read "Eric A. Bruce", written over a horizontal line.

Eric A. Bruce, Manager

EAB/p

C O P Y

November 20, 1938.

Dear Mr. Di Falco:

The Commission of Fine Arts at their meeting on November 17, 1938, considered the samples of Mt. Coral granite from the Stony Creek granite area, which you submitted with your letter of November 8, and approved them. The Commission were informed by the sculptor, Mr. Piccirilli, that both he and Mr. Freedlander approved the use of this granite.

The Commission decided to leave it to the decision of the sculptor whether to use a honed or a polished surface.

The Commission will be pleased to see a copy of the inscription you propose to use for the pedestal.

There are certain details in the matter of location on the reservation at 16th and Harvard Streets which are being studied by officials of the National Park Service and you will hear from them concerning the matter.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Gilmore T. Clafie,
Chairman.

Mr. S. Samuel Di Falco,
Secretary,
The Marcni Memorial Foundation, Inc.,
551 Fifth Avenue,
New York, N. Y.

EXHIBIT C-1

C O P Y

THE COMMISSION OF FINE ARTS
Washington

November 25, 1939.

My dear Mr. Cammerer:

The Commission of Fine Arts at their meeting on November 17, 1939, gave preliminary approval to the landscape plans submitted by Mr. A. D. Taylor, Landscape Architect, for the proposed Spanish-American War Memorial Park at Tampa, Florida. A number of suggestions were made regarding the design, as follows: Consider moving the circular fountain to the end of the Mall nearer the entrance and prepare studies with a view toward making the shape more interesting; simplify the entrance by removing the island; provide a solid parapet wall along walk at the water edge instead of open with balusters. It is understood that certain other changes in details will be embodied in the final detailed plan.

The Commission was unable to approve the design for the museum building and understands that further study will be given to this important element. The Commission strongly recommends the omission of the storage space underneath the open patio; it would appear more satisfactory and certainly more economical to construct an additional building for storage purposes at a location close to the service group. The Commission suggest that consideration be given to the possibility of providing a covered arcade to connect the two wings of the building on the same level with the patio.

The Commission approved the use of local stone (Florida Key Stone) a sample of which was submitted.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,
Chairman.

Hon. A. B. Cammerer,
Director,
National Park Service,
Interior Department,
Washington, D. C.

EXHIBIT D

C O P Y

November 26, 1939.

Dear Mr. Rowan:

The Commission of Fine Arts, at their meeting on November 17, 1939, reviewed the designs for two mural paintings for the new Interior Department Building by Gifford Beal. The Commission highly commended this work in giving unqualified approval.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Mr. Edward B. Rowan,
Assistant Chief,
Section of Fine Arts,
Federal Works Agency,
Washington, D. C.

EXHIBIT E

C O P Y

November 25, 1939.

My dear Mr. Lodge:

The Commission of Fine Arts at their meeting on November 17, 1939, gave thoughtful consideration to the question of a fence to enclose the grounds of the Freer Gallery. The Commission considered Mr. Platt's design for a seven foot fence, but feel that it is too high and hence would detract from the simple dignity of the Gallery. The Commission, therefore, recommend that the fence be redesigned so as to be about four feet high. It appeared best to omit the fence from the Mall side of the building.

The Commission will be glad to consider sketches for a revised design whenever they are available.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Mr. John E. Lodge,
Curator,
Freer Gallery of Art,
Washington, D. C.

EXHIBIT F

C O P Y

November 21, 1939.

Dear Sirs:

The Commission of Fine Arts at their meeting on November 17, 1939, considered with officials of the District of Columbia Government the question of material for the National Guard Armory. On their recommendation the Commission approved the use of limestone for the Armory.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

The Honorable
The Commissioners of the
District of Columbia,
Washington, D. C.

EXHIBIT C

November 25, 1939.

My dear Mr. Cammerer:

The Commission of Fine Arts at their meeting on November 17, 1939, considered in detail a memorandum submitted by Mr. Horace W. Peaslee, Architect of Meridian Hill Park, recommending certain sculptural, landscape, and other improvements to that Park which were suggested by a committee consisting of Messrs. Borie and Murphy of the Commission of Fine Arts, and Mr. Peaslee. The Commission commends the items contained in this memorandum to your attention for consideration in the further embellishment of this important park area. (A copy of the memorandum is attached hereto.)

You will note, in particular, that it is recommended to relocate the statue of Joan of Arc on the west end of the south terrace facing Sixteenth Street.

The Commission hope that the suggestions made in this Memorandum may be carried out from time to time and proffers you whatever assistance rests within its power to render.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Hon. A. B. Cammerer,
Director,
National Park Service,
Interior Department,
Washington, D. C.

EXHIBIT E

MEMORANDUM of Agreements

on Meridian Hill Park Problems, Inspection of Nov. 16th, 1939.

Mr. Borie and Mr. Manship of the Fine Arts Commission
Mr. Peaslee, Architect of the Park

Scheme for Sculpture: The special objective of the meeting was to arrive at a general scheme for sculpture in this park. The following agreements were reached for presentation to the Commission of Fine Arts as a whole, and for adoption in whole or in part as a governing policy.

1. The Joan of Arc statue is badly placed as seen from the lower garden, as well as in relation to the elements of the great terrace. It competes with the composition of the terminal fountains and blocks the completion of the original scheme for the use of this section of the park--a concert feature, upon which Olmsted and Vitale were in accord. During the recent park display in honor of the American Institute of Architects, Labatut, Hebrard and others criticized the present site as wholly unrelated in scale to the statue.

After consideration of alternative possibilities, it was agreed that the north end of the mall should be reserved as a possibility for a major memorial problem; and that the Joan of Arc statue should be relocated in an adequate existing setting, in scale with the statue, at the intersection of the axes of the lower garden and west ascent, facing 16th Street. The panel proposed as a site can be bordered with crastagus to prevent trespass and further defacement of the statue.

2. The west ascent axis features four children's corners on the posts of which it is recommended that small bronze sculptural figures be placed reminiscent of fairy stories or folk lore--animals, gnomes, boy-with-geese types. Piers, approximately 2' square, provide eight such sites. (Intimate sculpture intended to be played with, and substantial enough to permit "riding").

3. It was agreed that the reflecting basin does not require the oil jars originally proposed.

4. Question was raised as to the desirability of covering all or parts of the armillary sphere with gold leaf to give it more importance in both day and night display. (Approved by FAC but to be discussed with sculptor and donor).

5. It was agreed that the three fountain niches at the head of the cascades are adequate as they stand, without sculpture.

6. It was recommended that the east and west niches at the foot of the ascents to the terrace afforded excellent opportunity for generous sculptural display.

7. On the east ascent, two upper landings were considered possible sites for hermes; and two top flanking posts, as possible positions for urns or other finial features.

8. The enframing walls of the cascade (to be backed up with solid hedges) were considered as affording possible sites for as many as twenty figures, ten on each side. Example: hermes at Villa Farnesiana, Caprarola.

9. On the Dante axis, at the cascade ends of the cross walk copings, it was agreed that four large oil jars could be used advantageously as proposed.

10. As mall features, the use of large urns was carefully considered. It was agreed that eight such features could be used to give scale and added interest to the mall. It was agreed that these should be large in scale, - with pedestals perhaps as high as the hedge backup (approximately 6'); surmounted by urns about 5' in diameter; of concrete composition similar in tone to the other park work; with applied metal reliefs. Examples at Padua, Verona, Versailles.

11. The possible use of the niche sites at the ends of the mall walks was considered but agreement was not reached as to just what feature, if any, would be approximately in scale with the general scheme and with the urns mentioned above. The use of white water in rising mass, filling the entire niche, is suggested as a possibility. (Suggestions approved by FAC).

12. A minor site was noted at a secondary entrance to the park from 16th Street, suitable for a drinking fountain or small feature.

13. Attention was called to the possibilities of finding a better site for the Statue of Serenity, where it could be seen partly from above. No site was agreed upon.

14. At a previous inspection by the Commission, there was discussion of the possibility of using the 16th Street niche (terrace end) as a possible position for sculptural display. In the interim between inspections, the water display had been increased in volume. It was agreed today that this display is entirely adequate without sculpture.

15. It was agreed that the shell-type drinking fountains designed for Meridian Hill were to be recommended for use in other parks in lieu of less decorative forms.

These various recommendations are covered by corresponding numbers on key plan filed with this report.

Planting Problems:

In discussing the disposition and setting of sculpture, attention was directed to other related problems. The following recommendations offered for Commission action, are covered by corresponding letter - reference on the key map.

A. The north end of the mall was left open to tie-in with a prospective embassy scheduled for the north side of Euclid Street. This site now becomes a potential apartment house location subject to development unrelated to the design lines of the mall and probably tending to unbalance the design. It was agreed that the mall treatment is sufficiently long and ample to permit termination within the park and street limits. It is recommended that the open grille be closed with a heavy planting of ivy or euonymus; or replaced eventually by a solid wall connecting the two niche motifs. The value of the opening from Euclid Street is discounted by the low street grade, minimizing view of the park.

It was also agreed that tree planting should carry across the mall end and parking somewhat as indicated on key plan.

B. It was agreed that a formal tree line should be added to each side of the mall to furnish morning and afternoon shade for seats at present not usable because of direct exposure to summer sun.

C. It was agreed that formal hedge lines throughout the park, at present badly damaged by unrestricted trespass should be restored and reinforced by continuous trespass barriers of mesh as used in north entrance, or fencing of equivalent resistance.

D. It was agreed that replacement plantings are required to separate areas, as between promenade paralleling 16th Street and concert grove; continued as backup to promenade terrace parapet.

E. Special attention was directed to the need of immediate action to stop trespass through informal plantings, with total loss of all ground cover, and packing of earth; as well as the desirability of thinning and transplanting where material is becoming too crowded.

F. The defacement of the Serenity Statue was specially noted, this having progressed from the application of lip-stick to broken fingers. The suggestion is made that a barrier planting of *craetagus* might deter such trespass.

G. The enframing of the Dante Statue was adversely commented upon, especially the feeling of an unprotected platform on a sharp bank, instead of an enclosure. It was agreed that the evergreen hedge enclosure originally planned should be provided, with three deciduous trees removed (two flanking, one behind statue). Use of *ilex cranata* was suggested. Incidentally, comment was made about one or two hemlocks in the center of hillside quadrants; rather conspicuous by their isolation; with question raised as to whether their number should be augmented or the existing specimens moved near to the borders of the areas. (Note: Mr. Clarke disapproved use of hemlock in sycamore grove.)

H. It was agreed that the cascade enframing was entirely out of key, with its irregularly-spaced cedars separating the design lines of hedge and wall; and that cedars should be replaced with material contributing to an ultimate tree hedge closely tied-in to the parapet. The widening of the present holly hedge was considered as a possibility; or the use of clipped *ilex crenata* as a filler between present holly and wall. (Some of this material is already in position where the ends of the Dante axis walks meet the cascade).

- (Note: Mr. Clarke expressed preference for one material preferably the *ilex opaca* extension.)

Attention was directed to over-conspicuous gutter lines, and to gutters which obviously serve no purpose since they are above adjoining hillside areas. It was recommended that these be covered with carefully arranged over-hanging material; and that grades be raised or superfluous gutters removed.

J. It was agreed that the panel in front of the Buchanan should be raised and adequately treated; that lower branches of two front trees be trimmed up; that trees should be checked in general for pruning, especially where undergrowing hedges are involved. (A similar comment applies to panels on main terrace where grade has sunk below copings. This should be raised and seats placed on flag-stone to eliminate bare spots where turf cannot be grown).

K. As agreed at previous commission inspection, the hedge sections enframing exhedra is to be raised to urn tops with special planting masses back of obelisks. To correct present hedge thinning, the removal of one too-close tree (adjacent to exhedra) is recommended.

L. On east-west walk immediately south of the exhedra, attention is called to seat spaces for which seats have not been provided - ten in all. Placements of these benches is recommended. Two additional seats of curving lines were recommended for the south termini of the east and west ascents.

M. Attention was directed to need of overhanging material to subordinate stepped parapet walls of west ascent; and to short returns of hedges needed at cross axis to conceal gutter ends.

N. It was noted that a planting box atop the entrance from 16th Street contains no planting whatever.

O. The committee of three discussed at some length what could be done with the pockets flanking the cascade and top fountain basin at base of terrace wall. It was unanimously agreed by the Lay Committee that the problems involved were such as to challenge the ingenuity of the Chairman of the Commission.

P. (Supplementing the recommendations as filed, the Commission agreed on the desirability of replacing the hedge protecting the armillary sphere with a decorative grille so designed as to prevent trespass).

Q. (Supplementing the recommendations filed, the Commission approved the suggestion of the Chairman that the Joan of Arc Statue be surrounded by a solid mass planting of *craetagus* cut to form a level trespass barrier; with the base of the statue raised above this planting level.)

General Problems:

It was agreed that the major problem in connection with park is one of adequate supervision and maintenance. An investment and valuation totalling over two million dollars, warrants as much supervision as is given to a public building and its grounds; and the investment in plant material in particular is too large to permit the continuance of such vandalism as is now evident. Damaged plant material should be replaced; ragged hedges underplanted; and steps taken to insure future protection. The few instances of fractures in the concrete work of the park should receive attention before minor breaks require major attention.

As part of the program to make the park serve its intended purpose and an appreciative section of the population, the central concert feature should be developed as planned, if necessary with a temporary wood structure on the lines of the original design, serving until funds are available for its replacement in permanent materials. The development of incidental music, permitting promenade and enjoyment of the park features is to be encouraged; together with a payseat concession, if this measure will tend to stimulate the attendance of a supporting audience.

The general steps toward lighting which have been reviewed by the Commission are approved subject to incidental suggestions as to modification or extension which have been offered by the Commission members. (Permanent installations to be made with the understanding that the utilitarian side of such installations will be properly subordinated to the aesthetic).

Compiled for the Committee.

(Signed) Horace W. Peaslee.

The Recommendations included in this memorandum were adopted at the Fine Arts Commission's Meeting of November 17, 1939, with supplementary comments bracketed. It was agreed by the Chairman that the contents might well be publicised by the National Park Service with the objective of attracting contributors of sculpture meeting the requirements indicated.

Nov. 17, 1939.

The first part of the paper is devoted to a general discussion of the problem of the origin of life. It is shown that the problem is not only a scientific one, but also a philosophical one. The scientific aspect of the problem is concerned with the question of how life arose from non-life. The philosophical aspect is concerned with the question of whether life is a necessary part of the universe or whether it is a mere accident.

The second part of the paper is devoted to a discussion of the various theories of the origin of life. It is shown that there are three main theories: the theory of spontaneous generation, the theory of biogenesis, and the theory of abiogenesis. The theory of spontaneous generation is the oldest and simplest, but it is also the least plausible. The theory of biogenesis is the most plausible, but it is also the most difficult to prove.

The third part of the paper is devoted to a discussion of the various experiments that have been conducted to test the theories of the origin of life. It is shown that the experiments have not yet been able to prove any of the theories, but they have shown that the theory of spontaneous generation is incorrect.

CONCLUSIONS

The conclusions of the paper are that the problem of the origin of life is a complex one, and that it is not yet possible to give a definite answer to the question of how life arose from non-life. However, it is clear that the theory of spontaneous generation is incorrect, and that the theory of biogenesis is the most plausible.

November 18th, 1938.

Dr. C. C. Abbot, Secretary of the Smithsonian Institution,
The Commission of Fine Arts, and Miss Katharine W. Rhoades, as
provided in Paragraph 4 of the Codicil to the will of the late
Charles L. Freer, have examined the following objects:

- 1 Engraved jade ceremonial disc, Chinese, late Chou dynasty.
- 1 Oblong jade ornament, Chinese, middle Chou dynasty.
- 1 Jade ceremonial blade, Chinese, early Chou dynasty, or earlier.
- 1 Marble terminal ornament in the form of a bird, Chinese, late Shang dynasty.
- 1 Small bronze ceremonial vessel of the type Yuang, Chinese, early Chou dynasty, or earlier.
- 1 Bronze ceremonial vessel of the type Yu, Chinese, late Shang dynasty.
- 1 Bronze and jade implement inlaid with turquoise, Chinese, late Shang dynasty.

4 Chinese paintings:

- a. Tartar Horsemen, attributed to Chao Lin, Chinese, Yuan dynasty, 14th century.
- b. Landscape by Wen Cheng-Ming (1470-1507), Chinese, Ming dynasty.
- c. Landscape by Wang Meng (died 1365), Chinese, Yuan dynasty.
- d. Landscape by T'ang Yin (1460-1501), Chinese, Ming dynasty.
- 2 leaves from a Koran, written in gold, Arabic, 14th century.
- 1 Pottery bowl, Persian, Raqqa, 12th-13th century.

1 Brass ewer inlaid with silver, Persian, 14th century.

1 Brass hand-warmer inlaid with silver, Persian, 13th-14th century.

which have been recommended for purchase for the Freer Gallery of Art by Mr. John E. Lodge, Director, and hereby approve the purchase.

For the Regents of the Smithsonian
Institution

For the Commission of Fine Arts.

Katharine N. Rhoades.

November 13th, 1939.

C O P Y

November 21, 1939.

Edward Bruce, Esq.
Chief of the Section of Fine Arts
Federal Works Agency
(Public Buildings Administration)
Washington, D. C.

Dear Ned:

On Friday last, the Commission of Fine Arts paid a visit to the exhibition of Painting and Sculpture designed for Federal Buildings now being exhibited at the Corcoran Gallery of Art. The members were all thrilled over the high degree of talent demonstrated in the exhibition.

On behalf of the Commission of Fine Arts, I wish to express to you and to your associates, our hearty congratulations and best wishes upon a task of which you may be justly proud. Please accept my personal felicitations.

With kindest regards,

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

EXHIBIT J



C O P Y

November 29, 1939.

My dear Senator Barkley:

In accordance with House Joint Resolution 260, proposing the relocation of the Statue of John Marshall, the Commission of Fine Arts have carefully examined several suggested locations on the Supreme Court grounds. However, after most careful study, the Commission are of the opinion that the most satisfactory location for this statue is in the marble entrance hall of the Supreme Court Building.

To satisfy themselves that this suggested site is a proper one, the Commission caused full sized solar prints of the statue to be made; these were placed on the site proposed for the statue in the hall of the Supreme Court Building for inspection by the Commission at the meeting of November 17, 1939, in company with Justices Stone and Roberts. The Commission agree that the statue and pedestal are in excellent scale, an eminently satisfactory subject for this important location and therefore, unanimously approve the relocation of this statue of Justice Marshall.

Matters involving the thoroughly practical problem of strengthening of the floor and the expense involved in connection with relocation are being studied by Mr. David Lynn, Architect of the Capitol, and will be brought to your attention in a memorandum. It was stated that the cost involved would probably not exceed \$5000; this the Commission feel is reasonable considering the great value of this embellishment in the entrance hall of the Supreme Court.

If the provisions of House Joint Resolution 260 meet with the approval of the Justices of the Supreme Court, as I am inclined to believe they do, then the Commission respectfully suggest the final consideration of the Congress to the end that the work of moving the Statue of Justice Marshall to the Supreme Court be authorized. I have already requested a written expression of opinion of the members of the Court through Justice Roberts.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Gilmore D. Clark,
Chairman.

Hon. Alben W. Barkley, Chairman
Committee on the Library,
United States Senate,
Washington, D. C.

EXHIBIT K

C O P Y

November 27, 1935.

Dear Mr. Bruce:

We received your letter of November 16, together with the photographs of the plaster models in the scale of three inches to one foot for the two sculptures by Michael Lantz for the east end of the Federal Trade Commission Building. They were given consideration at the meeting of the Commission of Fine Arts held on November 17, and were brought to the particular attention of Mr. Paulanship, sculptor member of the Commission, for criticism and advice. Mr. Paulanship reports as follows and the Commission concur in his report:

I have looked over the photographs of the quarter-full size models of the two sculptured groups by Michael Lantz for the Federal Trade Commission Building, in Washington, and find that he has very well maintained the proportions and the spirit of the early sketches. The groups give a feeling of power. My principal criticism would be of the interpretation of detail. I do not think that he understands very well the anatomy of either the horse or the man, and recommend that in carrying out his models at half-full size he put less emphasis upon muscular detail. I have somewhat the impression that, in striving to make forms express power, he has rather made them bulky and pretentious.

The position for which these works are destined is of such importance that Mr. Lantz should be given every encouragement in carrying out the task, and all the time necessary for him to make his studies thorough.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Dingle,

Chairman.

Mr. Edward Bruce,
Chief, Division of Fine Arts,
Public Buildings Administration,
Federal Works Agency,
Washington, D. C.

EXHIBIT I

The first part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present. The author then goes on to discuss the various factors which have shaped the development of the United States, including the influence of the British, the Spanish, and the French. He also discusses the role of the American people in the creation of the nation. The paper concludes with a discussion of the future of the United States and the role of the American people in shaping it.

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